



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

A NEW SOURCE OF *SIR GYLES GOOSECAPPE*

The attention of scholars has of late years been repeatedly called to *Sir Gyles Goosecappe, Knight*, an anonymous Elizabethan comedy presented by the Children of the Chapel, and first published at London in 1606.¹ Professor Kittredge, of Harvard, led the way and wrote an article on the source of *Sir Gyles Goosecappe* in the *Journal of Germanic Philology* (1900, II, 7-13). He proved that the main plot of *Sir Gyles* is borrowed from Chaucer's *Troilus and Criseyde*, or rather, that the mutual relations between the three leading characters of the Elizabethan play, Lord Momford, Clarence, and Eugenia, are exactly those which exist between Pandarus, Troilus, and Criseyde in Chaucer's *Troilus and Criseyde*. Single incidents—as the feigned sickness of the lover, and the entrapping of the woman he loves through that treacherous appeal to her pity—are also referable to Chaucer's poem, and although the Elizabethan dramatist is very free-handed in his treatment of the story and swerves a good deal from his original, one very close parallel² and a line adopted straightway, in a slightly altered form,³ make good Mr. Kittredge's contention beyond the slightest doubt.

We can pretty summarily dismiss the painstaking but useless pages in which O. Ballmann detailedly compared the characters in *Sir Gyles Goosecappe* with those in *Troilus and Criseyde*.⁴ he adds nothing whatever to what Professor Kittredge had said more concisely two years before.

Professor T. M. Parrott's article "*Sir Gyles Goosecappe*," which appeared in this journal in 1906 (Vol. IV), was an altogether new departure in the history of the criticism of that play. Mr. Parrott did not hunt for any new sources, but simply asserted that he thought

¹ Another edition was issued in 1636.

² Cf. Momford's examination of Eugenia's features (Act II, sc. 2) with *Troilus*, II, 274-80.

³ "What winde blowes you hither, troe?" (Act. IV, sc. 1)

Cf. *Troilus*, II, 1104: "What manner windes gydeth yow now here?"

The lines are spoken by the same person on the same occasion.

⁴ In his article: "Chaucers Einfluss auf das englische Drama im Zeitalter der Königin Elizabeth," *Anglia*, XXXV.

it possible to put an author's name on the title-page: that name was no other than that of the translator of Homer, George Chapman. No doubt the original suggestion did not come from Mr. Parrott. In a letter to the *Athenaeum* (June 9, 1883) Mr. F. G. Fleay had taken it for granted, in the bold, dashing style usual with him, that the play must be Chapman's. Mr. A. H. Bullen, the editor of the first modern reprint of the play,¹ had also discerned traces of Chapman's influence, but either through ignorance of Chapman's plays, or through a singular inability to accept the idea and try to prove it with whatever evidence was at hand, he had stopped half-way and left the question of authorship wrapped in the same mystery in which he had found it. Thus it was left for Mr. Parrott to make a genuine attempt at solving the problem with any degree of certainty. His long acquaintance with Chapman's acknowledged works, and "familiarity with Chapman's repetition, not merely of words and phrases, but of similes, incidents, and situations," showed him the way. His twofold evidence—precise, striking parallels between *Sir Gyles Goosecappe* and Chapman's other works, special likeness between *Sir Gyles Goosecappe* and Chapman's romantic comedy, *The Gentleman Usher*—carries absolute conviction to the unbiased mind. *Sir Gyles Goosecappe* is now universally acknowledged as Chapman's authentic work; it has been rightfully included in Professor Parrott's recent edition of Chapman's comedies.

What we here purpose to add to the general knowledge of that play is a new and somewhat unexpected contribution to the study of its sources. We already knew Chapman for a steady reader of contemporary French literature, but the scope of his interests in that field is even wider than we had been led to suppose hitherto. He is actually indebted for a good many passages of *Sir Gyles Goosecappe* to a French work of the latter part of the sixteenth century which enjoyed considerable success and ran through many editions from 1585, the date of its first appearance, to 1662, when it was

¹ *A Collection of Old English Plays*, by A. H. Bullen, Vol. III, 1884. The play has been reprinted twice since: first in 1909, in the *Materialien zur Kunde des älteren englischen Dramas*, Bd. XXVI, by W. Bang and R. Brotanek (the text reproduced is that of the 1606 quarto of the K. u. K. Hofbibliothek at Vienna, and more recently, in 1912, by John S. Farmer in the *Tudor Facsimile Texts*. (The photographed copy is the 1606 quarto of the British Museum.) We shall quote from the Facsimile reprint.

reprinted in Paris, we think for the last time.¹ That book, which was first anonymously published, but is, we know, the work of a friend of Pontus de Thyard and Estienne Pasquier, Estienne Tabourot bears the following title: *Les apophtegmes du Sieur Gaulard*, alias *Les contes facécieux du Sieur Gaulard, Gentilhomme de la Franche-Comté Bourguignonne*. It is dedicated to "Guillaume Nicolas, Sieur de Popincourt, Contrôleur général de l'artillerie de Bourgogne, Brie et Champagne," and is usually found printed and bound together with the same author's better-known *Les Bigarrures et Touches du Seigneur Des Accords* and with his *Escaignes dijonnaises, recueillies par le Seigneur Des Accords*.²

The personality of Tabourot will not detain us very long. Born in 1549, a poet at eighteen, he was "Avocat au Parlement de Dijon, et puis avocat du roi au baillage et à la chancellerie de la même ville" during a good part of his life. Bayle is about right when he says of him, in his *Dictionnaire historique*: "Ce fut un homme d'esprit, et d'érudition, mais qui donna trop dans les bagatelles." His *Bigarrures* and *Apophtegmes*, he owns himself, are nothing but "pièces rapportées, sans aucune curiosité, livres faits seulement par petits papiers." But when he ventures to say, "Je les avois bastys pour me chastouiller moy-mesme, afin de me faire rire le premier et puis après les autres," the more fastidious of us decline to be reckoned among "les autres"! The real interest of these productions does not lie in their poor display of wit, but rather in their titles, or, less paradoxically, in what their titles make us expect to find in them: they are pre-eminently local books, and bear witness, along with others better known,³ to the robust vitality of French provincial literature in the middle and latter parts of the sixteenth century. Seigneur "Des Accords" was no doubt as proud to be a Bourguignon as Rabelais to be a Tourangeau; he cannot at least be compared with a certain Limousin student of our close acquaintance who, "voulant contrefaire la langue des Parisians, . . . cuidoit ainsi Pindariser"!

¹ Let us mention the editions of 1586 and 1588 (Paris), of 1594 (Lyon), of 1614 (Paris), of 1640 (Rouen). We shall quote from the 1640 Rouen edition.

² Tabourot is chiefly known by his pseudonym, Des Accords. It had been suggested to him by his family motto: *A tous accords*.

³ E.g., the *Discours d'aucuns propos rustiques, facécieux, et de singulière récréation*, by N. du Fail (1547); N. du Fail was born a Breton and remained one all his life.

His poetry, which is very bad and mainly addicted to "tours de force," is little influenced by his native dialect and remembrances, but his prose is full of the "terroir" flavor, and must have appealed strongly to a Bourguignon public, just as Rabelais's Pantagruel would have sold mainly in Anjou, Poitou, and Touraine, if Rabelais had not been something better than a "Des Accords."

Les apophtegmes du Sieur Gaulard pretends to be an account of some of the jokes and adventures of a very silly country gentleman of "la Franche-Comté Bourguignotte," the humorous—or would-be humorous—description of whom fills the opening pages:

Il est d'ancienne maison, et il y a peu de gens d'apparence, non seulement en ce pays-la, mais en tous les environs, qui ne l'apparentent. Son père était entre les plus riches des mieux reconnus de son temps. Il ne fit pas beaucoup estudier son fils, de peur qu'il ne se meslât de corriger le Magnificat.¹ Et ne voulut pas, à l'exemple du Roy Loys onzième, dont il avoit ouy parler, qu'il apprint autre Latin, sinon une belle devise qu'il fit escrire en lettre d'or en une table d'attente, sur sa cheminée, Bene vivere et laetari, c'est à dire, Bien vivre et se resiouyr. Combien que quelques-uns ne sçachans discerner les anciens VV, en forme de cadeaux, d'avec les BB, lisent, Bene bibere et laetari. . . . Il est de mediocre stature, assez puissant, ventru competemment, et qui porte un galbe naturel, comme faisait l'empereur Galba, sans user de ses artifices de coton qui ne font qu'échauffer la bedaine: et y a si bien mis ordre que vous iugeriez à présent, que tous les cousturiers de la cour ont pris patron sur son ventre, tant cela lui est bienseant. Il est un peu voûté, il a la teste pointue en forme de pain de sucre: un beau gros oeil de boeuf gris qui luy sort à demy hors de la teste, grand sourcil espais qui s'entretouche; de sorte qu'on le prendrait bien pour un vaillant homme tel qu'il est. Il a le nez gros, camard, les narines fort ouvertes, le front court, les cheveux épais, les ioües grosses et fort charnûes, et sur toutes choses, il se plaist à la beauté de son menton, qui est telle que vous diriez parfaitement que ce soit celui du Roy Agamemnon, qu'il a fait peindre expressément en sa salle, avec ce beau vers d'Euripide, rapporté en son Hécube, quand il introduit Hector, luy parlant ainsi:

Agamemnon par Sainte Barbe
Vous avez un beau menton,
Pour porter une belle barbe.

. . . . Je poursuivrais plus outre n'estoit qu'il a un sien secrétaire qui dresse sa vie et actes généreux par escrit en cinq volumes, deux desquels il m'a desià communiqués: sçavoir le 1^{er} de son extraction, avec ses armes,

¹ Pantagruel had found as good a reason for not overworking himself in his student days: "Et au regard de se rompre fort la teste a estudier, il ne le faisoit mie, de paour que la veue luy diminuast" (*Pantagruel*, II, v).

et blason de toutes ses alliances, qui contient bien 12000 feuilles de papier, et si encore il y vient tous les iours des nouvelles à cognoissance, et l'autre de son adolescence. Et parce qu'il a délibéré de le faire bien tost imprimer à Anvers par Plantin, avec les figures en taille douce, burinées par l'excellent Saldaër, ie rapporteray seulement ce que i'estime estre propre à mon subject.

. . . .

We have chosen to quote Tabourot at such length to show the reader at once both the limitations of his wit and what he owes to the French tradition of story-telling, more particularly to Rabelais. The anecdotes to which this ambitious portrait is but a prologue are much in the same taste. They remind us even more of Rabelais by their frequent malicious reference to lawyers trapped in the pitfall of their own deceit, or monks little bent on observing their vow of chastity with too much nicety. It speaks for Chapman's taste, we think, that he has dropped the many incongruities which are to be found in the French original, and made his own only such jokes as he could harmlessly transfer to his foolish knight, Sir Gyles Goosecappe. It is not too much to say, however, that Sir Gyles Goosecappe is substantially one and the same person as Gaulard; it is even extremely probable that if Chapman had not read the *Apophtegmes*, he could not have conceived the character of Sir Gyles as it is actually conceived, and would have been obliged to look for some other matter to pad out the very thin and anemic subplot of his Chaucer-story.

The "humour" of Sir Gyles¹—for our comedy is nothing but a comedy of "humours" in the prose part of it—has been characterized by Mr. Parrott as "an ingenious faculty of putting the cart before the horse in speech," and compared with Poggio's similar habit in Chapman's later *Gentleman Usher*. The comparison is true, but we do not think the definition is entirely satisfactory: Gaulard's and Sir Gyles Goosecappe's trick of speech rather consists in "being backward still," in contradicting themselves and implying less after having said more, in giving two different versions of the same event in one breath. One of the characters in the English play, Captain Foulweather, perhaps gives us the best approach to a definition when he ironically commends his fellow-knight's "excellent unity of

¹ And of Poggio, in the *Gentleman Usher*; for Chapman apparently found the matter rich enough to furnish him with elements for two characters. See note 2, on p. 12.

speech": Let him coin a few "malapropisms" ("indite" for "invite," "detest" for "protest," "nut-shell" for "nuptials"), and sententiously utter every now and then one or two of these catch-phrases which are the sign-manual of a comedy of humors ("we are all mortal," or "let us tickle the vanity on't"), and there stands a figure of a knight—or the ghost of a humor—which cannot pretend to striking originality, but is entertaining enough to appeal to an Elizabethan audience.

A simple comparison of the parallel passages will show both the quality of the original French jokes and Chapman's way of fitting them to his own purpose, while developing them into a typically English humor:

ACT I, sc. 2 (A4 verso)

Rudesby: A plague on you sweete Ladies, tis not so late, what needed you to have made so short a supper.

Goosecap: In truth Sir Cutt. we might have tickled the vanitie ant, an howre longer if my watch be trustible.

Foulweather: I but how should theis bewties knowe that Sir Gyles? your watch is mortall, and may erre,

(B1 recto)

Goos.: Thats sooth Captain, but do you hear honest friend, pray take a light, and see if the moone shine, I have a Sunne diall will resolve presently.

Foul.: Howsoever believe it Ladies, tis vnwholesome, vncourtly, vnpleasant to eate hastelie . . .

P. 20

Comme il vid un gentilhomme qui regardait dans un quadran l'heure au soleil, et disoit qu'il n'estoit que deux heures: Point, point, dit-il, le Soleil va donc mal, car ma monstre, qui ne faut jamais, en marque trois et demie.

P. 19

Il demandait un soir à son secrétaire, qu'elle heure il estoit, lequel dit, Je ne sçay: Monsieur, et ne le puis voir en mon quadran parce que le soleil est couché. Et bien, repliqua-t-il, n'y sçauriez-vous regarder à la chandelle?

P. 9

Il avoit un jour délibéré de partir de bon matin pour aller aux champs, à raison dequoy il commanda à ses gens de se lever de bonne heure. Et le temps luy durant trop, il en fit lever un sur la minuict pour regarder par la fenestre si le jour ne venait point: lequel luy ayant dict; Monsieur, il n'y a encore aucune apparence de jour. Alors il luy dict tout courroucé, ie ne m'esbahy pas si tu n'y vois goutte, grand sot que tu es, prends la chandelle allumée, et la mets hors de la fenestre, et tu verras s'il est iour. Il estimait lors, comme il est à croire, qu'on ne pouvait voir le iour sans chandelle.

(B1 *recto*)

Goos.: God give you good night
madam, thanke you for my good
cheere, wee le tickle the vanitie ant,
no longer with you at this time, but
ile indite your La: to supper at my
lodging one of these mornings; And
that ere long too, because we are all
mortall you know.

Act I, sc. 3 (B3 *recto*)

Goos.: No it is too farre to goe to
night, wee le be vp betimes ith morning,
and not goe to bedd at all.

Foul.: Why its but ten miles, and
a fine cleere night S. Gyles.

Goos.: But ten miles? what doe ye
talke Captaine?

Rud.: VVhy doost thinke its any
more?

Goos.: I, Ile laie ten pounds its
more, or twelue either.

Rud.: VVhat to Barnet?

Goos.: I to Barnet?

Ru.: Slidd, Ile laie a hundred pound
with thee, if thou wilt.

Goos.: Ile laie five hundred to a
hundred, Slight I will not be out-
borne with a wager in that I know, I
am sure it was foure yeares agon ten
miles thether, and I hope tis more
now, Slidd doe not miles growe thinke
you, as well as other Animals.

Iack.: O wise Knight!

Goos.: I never Innd in the Towne
but once, and then they lodged me in
a chamber so full of theise Ridiculous
Fleas, that I was faine to lie standing
all night, and yet I made my man rise,
and put out the candle too, because
they should not see to bite me.

Foul.: A prettie proiect.

P. 16

Oyant parler de Postel, qui passa
par la Franche-Comté à son retour de
Turquie, qui racontait infinis beaux
discours de ce qu'il avoit veu en ses
peregrinations, et entendant dire que
plusieurs le traictaient et lui faisoient
bonne chère: Vrayement, dict-il, si le
veux-je traicter comme les autres, et
luy donner à souper un de ces matins.

P. 15

Estant en dispute combien il y avoit
depuis Paris jusques à Saint-Denis, le
sieur de la Faye, principal du college
de Bourgogne, qui l'avoit traicté, à
cause du pays, luy dit, Il n'y a qu'une
bonne demie-lieue; Si a, dit le Sieur
Gaulard, je gage 50 escus qu'il y er a
une entiere, il y a plus de 10 ans.

P. 25

Il fut un jour logé en certaine hos-
tellerie où il disoit qu'il y avoit tant
de puces et de punaises, qu'il avoit
esté contrainct de coucher debout
toute la nuit.

P. 9

. . . . Il est aussi bon que le trait
rapporté entre les épigrammes grecs
d'un qui estant en son lict picqué des
puces, disoit à icelles, J'esteindray la
chandelle, affin que vous ne me voyez
plus. Le distique est tel

Pulcibus stultum mordentibus, ille
lucerna
Extincta, Haud iam me conspicietis
ait.

que j'ay ainsi rendu Français

Un pauvre sot picqué d'un grand
amas
de puces, lors pensant fuir leur
pointe
osta le iour de sa chandelle em-
prainte,
Disant ces mots, vous ne me voyez
pas.¹

¹ Robert Burton alludes to the same anecdote in the Preface to his *Anatomy of Melancholy*, published in 1621 (ed. Shilleto, London, 1893, I, 75), "As that stupid fellow

ACT IV, sc. 2 (G1 verso)

Furnifall: I found courtly
cause
To talke with an accomlisht gentleman
New come from Italie, in quest of newes
I spake Italian with him.

Rud.: What so young

Fur.: O rarissime volte cadono nel
parlar nostro familiare.

Foul.: Slidd, a coode speake it
Knight, at three yeare old.

Fur.: Nay gentle captaine doe not
set me forth

I loue it not, in truth I loue it not.

Foul.: Slight my Lord but truth is
truth you know

Goos.: I dare ensure your Lordship,
Truth is truth, and I have heard in
Fraunce, they speake French as well,
as their mother tongue my Lord.

Fur.: VVhy tis their mother tonge
my noble Knight.

(G3 verso)

Ia.: we shall bring you a
foole to make you laughe, and he shall
make all the world laugh at us.

Will.: I indeed sir Giles, and he
knowes you so wel too

Giles: Knowe me? slight he knowes
me no more then the begger knowes
his dish.

Ja.: Faith he begs you to be content
sir for he wil not come.

Goos.: Beggs me? slight I wood I
had knowne that, tother daie, I
thought I had met him in Paules, and
he had byn anie else but a piller, I
wood have runne him through by
heaven, beg me?

Foul.: He begges you to be content
sir Giles, that is, he praies you.

Goos.: O does he praise me, then I
commend him.

Fur.: Let this unsutable foole goe

put out the candle, because the biting fleas should not find him, he [*man*] shrouds himself in an unknown habit, borrowed titles, because nobody should discern him." It is most probable that Burton, that omnivorous reader of Latin and low-Latin literature, refers to the Latin epigram.

P. 35

Estant gentilhomme qui a bien
voyagé, et en parole veritable, il
asseure ceux qui n'y ont pas esté,
qu'en Italie les petits enfants de 4 et
5 ans parlent langage italien tout
courant, et l'a fait croire à beaucoup
sans y aller voir.

P. 27

Un soir sortant d'un festin à la
desrobée, pour aller à l'esbat, il se va
heurter sans y penser, contre un pilier,
si rudement qu'il cuida tomber à la
renverse, dont son lacquais estonné,
commença à crier à l'ayde: au cry
duquel survindrent plusieurs. Enfin
il fit diligemment chercher qui luy avait
fait cest outrage, et ne pouvant soup-
çonner qui c'estoit, fors ce pillier, il
dict: bien luy en prend de ce qu'il
est pilier, car sans cela ie luy eusse
cruellement tranché la teste.

sir Giles, we will make shift without him.

Goos.: That we wil a my word my Lord, and have him too for all this.

Wil.: Doe not you say so sir Giles, for to tell you true that foole is dead.

Goos.: Dead? Slight that cannot be man, I knowe he wood ha writ to me ont had byn so.

Fur.: Quick or dead let him goe sir Giles.

ACT V, sc. 1 (H2 verso)

Eugenia.: See what a pretie worke he weares in his boote-hose.

Hippolyta.: Did you worke them your selfe sir Gyles, or buy them?

Goos.: I bought am for nothing madam in th' exange.

Eug.: Bought am for nothing.

Tales.: Indeed madam in th' ex-change they so honor him for his worke that they will take nothing for anie thing he buies on am, but wheres the rich night-cappe you wrohgt cosen? if it had not byn too little for you, it was the best peece of worke that ever I sawe.

Goos.: VVhy my Lord, t'was bigg enough, when I wrought it, for I wore pantables then you knowe.

Tal.: Indeed the warmer a man keepes his feete the lesse he needes weare vppon his head.

(H4 recto)

Momford.: We talke of the visiting of my sicke friend Clarence.

Goos.: O Good my Lord lets visit him, cause I knowe his brother.

Hip.: Know his brother, nay then Count doe not (H4 verso) denie him.

Goos.: Pray my Lord whether was eldest, he or his elder brother?

Mom.: O! the younger brother eldest, while you live Sir Gyles.

P. 8

Estant adverty par quelqu'un que le haut Doyen de Besançon estoit mort, il luy dict: ne le croyez pas, s'il estoit ainsi, il me l'escriroit: car il m'escrit tout.

P. 29

Ayant achepté des livres à Lyon, il disoit à quelqu'un: J'ay achepté seulement de 20 ou 30 escus de livres, mais le libraire m'a iuré que c'estoit pour rien, tellement que ie n'en ay desbourcé un liard.

P. 10

Il achepta une fois un bonnet de nuit, et l'essayant le soir, il disoit à son cousin le Bailly d'Aval, Que vous semble de mon achapt? à quoy le Bailly dict: Il me semble trop haut. Lors il respondit: Vous avez raison, il estoit toutesfois bien faict quand ie l'achetay, car i' avois alors des mules, mais maintenant ie n'en ay point.

P. 21

Un autrefois il demandoit à un ieune homme qui luy estoit allé faire la révérence, qui estoit le plus aagé de son frère aîné ou de luy.

ACT V, sc. 2 (I2 recto)

Mom.: . . . Come then ile shewe
A few rare Iewels to your honour'd
eyes

And then present you with a common
supper.

Goos.: Iewells my Lord, why is not
this candlestick one of your iewells
pray?

Mom.: Yes marrre is it Sir Gyles if
you will.

Goos.: Tis a most fine candlestick
in truth, it wants nothing but the
languages.

Penelope: The languages servant,
why the languages?

Goos.: Why mistris, there was a
lattin candlestick here afore, and that
had the languages, I am sure.

Ta.: I thought he had a reason for
it Ladie.

P. 14

Comme il estoit en une maison, il
vid un grand chandelier, et l'admirant
il disoit Voilà un beau chandelier, il
ne luy faut que la parole.

These parallel passages sufficiently show by themselves how little difficulty Chapman found in adapting these "apophtegmes, autrement propos niais, ou plutôt considérations absurdes de Monsieur Gaulard" to the context of this comedy. He had only to suppress all names of persons or places (Besançon, Postel, Franche-Comté, etc.), substitute "Barnet" for instance for "Saint-Denis," and the French "joyeuzeté" at once became a broad English joke well fitted to tickle the humor of the London groundlings. However, the reader will have noticed, Chapman usually curtails the French joke while translating it into English, and occasionally makes Sir Gyles utter in one breath two distinct "howlers" of *Sieur Gaulard*. Once or twice only does Chapman expand his French original into a more explicit and perhaps more amusing blunder of *Sir Gyles*.¹

We have already hinted that Chapman's indebtedness to *Des Accords* was, however, not limited to these almost verbal borrowings. Several passages of *Sir Gyles Goosecappe* distinctly recall our "Bourguignon Rabelais" (as he has been pompously styled), although there has been no direct adaptation. Not only has Chapman cut almost all the other jokes of *Goosecappe* on the French pattern, but

¹ E.g., when *Goosecappe* stumbles on "candlestick," which he mistakes for "distick." No such malapropism is to be found in the French.

one or two of the foolish knight's misnomers and tricks of speech are undeniable reminiscences of some particular "Gaulardises." Everybody who has read *Sir Gyles Goosecappe* remembers for instance that Sir Gyles is very much like the birds of the anecdote, which mistook the grapes of the Greek picture for genuine eatable grapes and pecked at them with lusty bills and eyes full of greed. A short quotation will make it plain that he has never been able to tell the difference between a canvas or an embroidery, and the actual things or living creatures represented on them:

Penel.: Come good servant let's see what you worke.

Goos.: Why looke you mistris I am making a fine drie sea, full of fishe, playing in the bottome, and here ile let in the water so lively, thet you shall heare it rore.

Eug.: Not heare it Sir Giles

Goos.: Yes in sooth madam with your eyes. . . .¹

Pen.: What shall this be servant?

Goos.: This shall be a great whale mistris, at all his bignesse spouting huge hils of salt-water afore him, like a little water-squirt, but you shall not neede to feare him mistris, for he shalbe silke and gould, he shall doe you noe harme, and he be nere so lively. . . .²

More jokes of the same order are cracked, but enough has been quoted to show the special deficiency under which Sir Gyles's brain labors.

Now Chapman, when writing such passages, evidently had in his mind some such "facétie" as the following:

Voyant un tableau que foisoit un peintre, où il representoit en un paysage le sieur Malduy avec sa femme, il luy dit: Je vous prie, peignez-moi dans ce tableau en quelque coing, qu'on ne me voye point, à fin que j'entende ce que diront ces beaux promeneurs. . . .³

Il fut à Dijon expressément pour se faire peindre par le gentil Flamant Nicolas Hoey et luy dict: Peignez-moi avec une belle contenance, et me faites lire tout haut dans un livre que j'auray en main.⁴

¹ This "Goosecappism" at once reminds us of Rabelais's "Panurge, a cause de ses lunettes oyait des aureilles beaucoup plus clair que de coustume" (*Pantagruel*, IV, v). This is not the only case in which Chapman's indebtedness to Tabourot culminates in passages strongly reminiscent of Panurge or some other Rabelaisian hero. Both Gaulard's and Goosecap's knack of contradicting themselves in one and the same sentence smacks of the French story-teller's verve. Remember, for instance: "Loire se plaignoyt de ce que le recordz debradé luy auoyt donné si grand coup de poing sus l'autre coubte qu'il en estoyt tout esperruquancheluzelubelouzerirelu du talon" (*Pant.*, IV, 15), or: "Le foyz icy bon veu a nostre Seigneur, que, si ce coup m'estes aydant, j'entendz que me mettez en terre hors de ce dangier cy, le vous edifieray une belle grande petite chappelle ou deux" (*Pant.*, IV, 19).

² V, 1 (H2 recto).

³ P. 20.

⁴ P. 29.

Little¹ need be added to this bare statement of facts, for it would hardly be worth while to pore any longer over such a third-rate production as Tabourot's *Apophtegmes*, and when we say that Chapman has been on the whole free-handed enough in his treatment of his French source, nearly everything is known that can be of any interest to the twentieth-century reader. Besides, *Sir Gyles Goosecappe*, such as it is, remains a pretty bad play and would not justify a more careful investigation of its source. The only object of this article, and its only use, are to show once more that the English dramatists of the Renaissance took their inspiration where they found it, preferably, we should almost be tempted to say, in books devoid of any literary value. It is curious as well to observe that some faint echoes of Rabelais aroused the laughter of cockney playgoers at the beginning of the seventeenth century, and that these echoes came, paradoxically enough, straight from Besançon and Dijon, not from Angers or Chinon. It is perhaps no less appropriate for a Frenchman to point to Elizabethan scholars that one more name is to be added to the long list of Chapman's creditors in the French literary market.²

FRANCK L. SCHOELL

UNIVERSITY OF CHICAGO

¹ In the third act (E2 verso), Captain Foulweather is on the lookout for a fool: for his friend Lord Furnifall insists upon having one, "a good merry one." This episode was probably suggested to Chapman by the French anecdote beginning: "Passant par un village nommé le Loy, comme il se pourmenait, attendant que le disner fust prest, il vid un ieune fol aagé d'environ 18 ans, qui luy vint faire feste, auquel il dit: Vien, ça, mon amy, veux-tu venir avec moy, et tu seras mon fol ? et ne feras rien si non bonne chère, rire et passer le temps" (*Apophtegmes*, p. 57).

² Our little discovery enables us, quite unexpectedly, to confirm Mr. Parrott in his contention for Chapman's authorship of *Sir Gyles Goosecappe*. For Chapman, we have found, has drawn upon the same book in one of his undoubted works: *The Gentleman Usher*. The reader will need only to confront Poggio's account of his dream in the first act, with page 19 of the *Apophtegmes*:

Poggio: . . . "I had such a dreame this morning: me thought one came with a commission to take a sorrell curtoll, that was stolne from him, wheresoever hee could find him. And because I feared he would lay claime to my sorrell curtoll in my stable, I ran to the smith to have him set on his mane againe and his taile presently, that the Commission-man might not thinke him a curtoll. And when the smith would not doe it, I fell a beating of him, so that I could not wake for my life til I was revenged on him" (*Gentleman Usher*, I, 1).

"Il fit bretauder l'un de ses chevaux, puis ayant ouï dire que le Sieur d'Engoulevent se plaignoit d'un courtaut bretaudé, qu' on lui avoit desrobé n'a gueres, et qu'il menaçoit de rompre bras et jambes au larron. Hé! mon ami, dit-il au Mareschal, qu'il manda expressément, sçavez-vous qu'il y a, remettez un peu la queue et les aureilles à mon cheval, afin que Monsieur d'Engoulevent ne pense pas que ce soit le sien" (*Apophtegmes*, p. 19).